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BULLETIN OF  
THE DETROIT INSTITUTE OF ARTS  
= *of the City of Detroit*

Vol. I

DECEMBER, 1919

No. 3



POINT GENOESE BOBBIN LACE, XVIIIth CENTURY.  
GIFT OF MRS. WILFRED C. LELAND.

THIS IS ONE OF A NUMBER OF PIECES OF LACE ACQUIRED FOR THE PERMANENT  
COLLECTION WHICH WILL FORM THE NUCLEUS OF THE COMING EX-  
HIBITION OF OLD LACES AND EMBROIDERIES.

## SIGNIFICANT WATER COLOR PAINTING

In the recent acquisition of six water colors by Gifford Beal and two by Hayley Lever, supplementing the few previously owned, the Museum has secured the nucleus of a collection of water colors which, as augmented from time to time, we hope to see become representative of the best work in this medium.

The works of Mr. Beal entitled:

Fund, the other presented by the artist.

The works of both these men show the importance and superiority of this medium in the hands of artists who have acquired a sense of the right use of their material and the mastery of its resources.

Painting in watercolor on paper had its origin in the drawings of the



"WINDY DAY, HUDSON RIVER," BY GIFFORD BEAL. ONE OF A GROUP OF SIX WATER COLORS PURCHASED FROM THE EMER J. FARWELL FUND AND THE INCOME OF THE W. C. YAWKEY FUND.

"*Spring*," "*Arabesque*," "*Windy Day, Hudson River*," "*New York Freight Yards*," "*Summer Landscape*" and "*Central Park*" were purchased from the Emer J. Farwell Fund and the income of the William C. Yawkey Fund.

The Lever paintings entitled: "*The Wharf, Gloucester*" and "*Boats, Gloucester*," were acquired one from the income of the Elliott T. Slocum

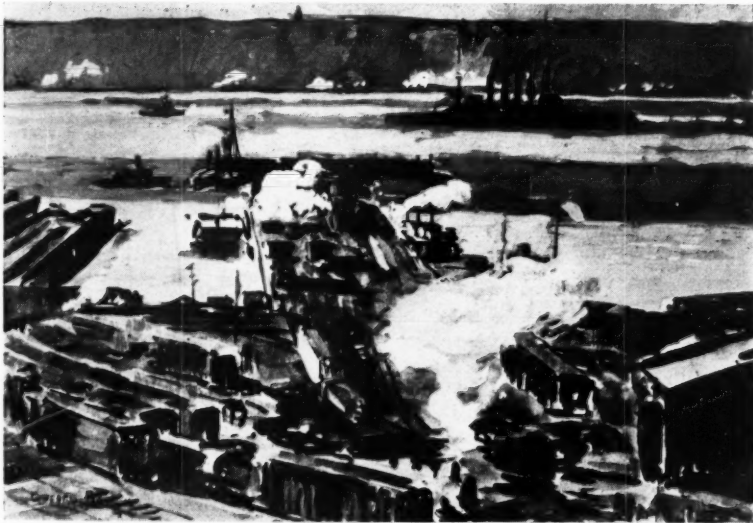
Renaissance, in the employment of transparent sepia washes by the old masters to give tone to their sketches. This flat tinted monochrome, used as the auxiliary of line, was gradually supplemented by a sense of modeling, and as a convenience in indicating to his artisans or a prospective customer the colors to be employed in a given scheme, the draughtsman soon after

began to use tints merely as memoranda to suggest the effect of full coloring.

The Dutch and Flemish artists of the seventeenth century seemed to anticipate the possibilities of modern water color. There are landscape sketches in full color by Rubens in which this is shown. It was not until the eighteenth century, however, that the tinted drawings gave

of wide stretches of nature, seen under the caressing atmosphere of his native land. Water color painting has flourished in England continuously since the days of Turner with ardent and serious devotees of the calibre of Sir Alfred East, Frank Brangwyn, Arthur Rackham, and others.

In other countries, however, its progress has been hampered by the



"NEW YORK FREIGHT YARDS," BY GIFFORD BEAL. ONE OF A GROUP OF SIX WATER COLORS PURCHASED FROM THE EMER J. FARWELL FUND AND THE INCOME OF THE W. C. YAWKEY FUND.

way to a developed and distinct technical method, by the immediate predecessors of Turner, and this great master in England, on the threshold of the nineteenth century, was among the first to bring it to its fullest expression. The National Gallery preserves ample evidence of the skill and resourcefulness of Turner in the employment of the medium to record his observations

prejudice that it was the plaything of the dilettante or the holiday medium of great painters who turned to it in a spirit of relaxation. In America this prejudice was partially overcome when Winslow Homer, with decisive mastery of its resources, showed the full power and brilliant significance of watercolor in a way worthy of emulation.

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BULLETIN OF THE  
DETROIT INSTITUTE OF ARTS  
OF THE CITY OF DETROIT

Published, monthly, except

June, July, August and September,

AT THE

DETROIT INSTITUTE OF ARTS

FORMERLY

THE DETROIT MUSEUM OF ART

Corner Jefferson Ave. and Hastings St.

Entered as second class matter at the Post Office at Detroit, Michigan, under the Act of October 3rd, 1917.

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HOURS

The Institute is open daily from 9:00 a.m. to 5:00 p.m.; Sundays from 2:00 p.m. to 6:00 p.m.; holidays from 2:00 p.m. to 5:00 p.m. Admission is always free.

COPYING

The Detroit Institute of Arts desires to give every facility to the art student, designer or mechanic who wishes to study or copy objects in the Institute collections. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Requests for permits to copy and photograph in the Institute should be addressed to the Secretary.

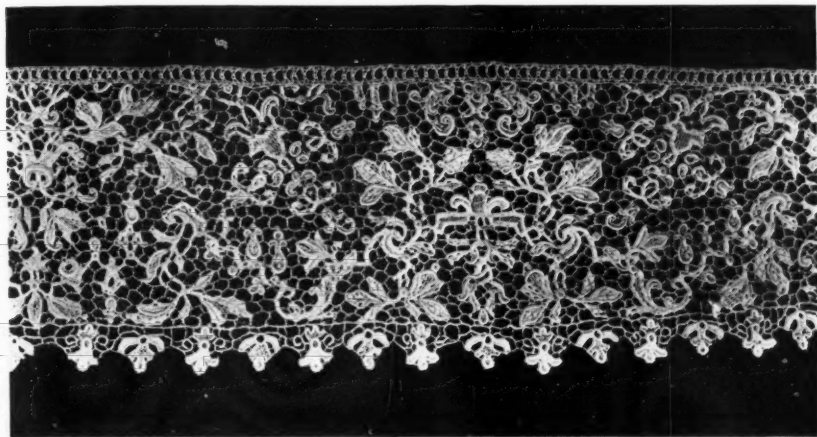
LANTERN SLIDES

The lantern slide collection, embracing several thousand subjects, is at the disposal of teachers of the public schools free of charge. Slides on art, history and travel are available for the use of study clubs at a nominal rental.

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Watercolor painting is of two kinds: transparent watercolor, founded upon the principle that the light is to come from the paper, and opaque, founded upon the principle that the light is to come from body white mixed with the hues. These principles are at opposite poles, and admit of a number of variations. The average watercolor exhibition comprising everything from wash drawings to pastels is therefore confusing to the public. Opaque watercolor is amenable to any painter versed in the use of oil-colors, and has the same right to existence. Transparent watercolor dependent upon the wash and the paper for its effect of light and color is much more difficult of accomplishment. It requires more skill and dexterity to handle the liquid color, and to know its resources and limitations. Contrary to popular belief, it is the most difficult of any method of painting. It requires thorough knowledge and mastery of nature's forms, and a sureness of hand for its immediate rendering, which can be only acquired by long practice. Transparent watercolor paintings have an added charm in the fact that their summary passages bring us close to the creative artist. His work is a living thing. In it one may see his eagerness of attack, his mental attitude, his virtuosity of hand. Something of the excitement which he experienced is fixed with his impression to the paper.

—C. B.



POINT DE FRANCE NEEDLEPOINT LACE, XVIIIth CENTURY. ACQUIRED FOR THE  
PERMANENT COLLECTION OF LACES.

## LACES ACQUIRED BY THE MUSEUM

During the summer of 1918 the Museum acquired the nucleus of a lace collection through the interest and contributions of Mrs. Ralph H. Booth, Mrs. Wilfred C. Leland, Mrs. William P. Stevens, Mrs. D. M. Ferry, Jr., Miss Mary Turner, Mrs. Horace J. Caulkins, Mrs. Albert Kahn, Mrs. David Gray and Mrs. David Scheyer, supplemented by a substantial appropriation from the General Membership and Donations Fund, and this collection will be used as the center of the coming exhibit of Laces and Embroideries, as announced on page 52. This collection has since been supplemented by individual gifts of old laces and embroideries, and it is hoped that the coming exhibition will serve as a stimulus for developing the permanent collection of the Museum along this line.

Preceding the making of what is now known as lace, cut and drawn work, made by working over the threads of a linen foundation after certain threads had been drawn or cut out, constituted the extent of decorative needlework. A table cover of drawn-work, presented by Mrs. Ralph H. Booth, illustrates this kind of work.

The earliest kind of real lace or work made with the needlepoint in the literally "out of nothing" or with no linen foundation—"punto in aria"—was the Italian reticella lace which originated in the XVth century. This is illustrated in the collection by a XVIth century piece of rather conventional design, the gift of Miss Leo B. Englehart, and shows the process of working over with fine buttonhole stitches the thread which outlines the design on





GROS POINT DE VENISE NEEDLEPOINT LACE, XVth CENTURY. ACQUIRED FOR THE PERMANENT COLLECTION OF LACES.

the parchment pattern. Another example of "punto in aria" or Venetian flat needlepoint is also a piece of XVth century work showing a conventionalized floral pattern connected by brides and ties. A linen doily or small pillow top with XVth century reticella border shows how effectively this early Italian lace could be used.

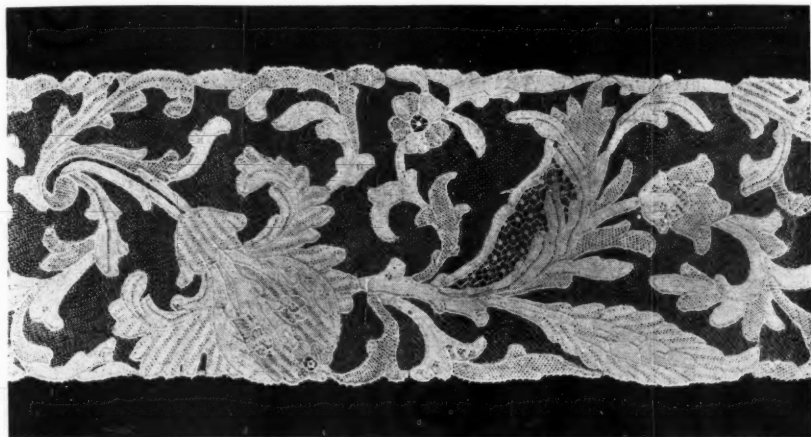
A large Portuguese quilted coverlet, the gift of Mr. George G. Booth, has corners of XVth century Gothic "punto in aria" and an edge of XVth century Italian macrame lace.

A fine example of Gros Point de Venise, which developed from the "punto in aria" shows the richest and most complicated of all the point laces. The design is one of elaborate floral scrolls and is outlined with heavy buttonholed Cordonnet or raised cord, the characteristic feature of this famous lace. The variety of the stitches used in the

inner parts or fillings of the pattern, the further enrichment of the cordonnet by means of loops, "pearls" or other ornaments, and the starry effects of the irregular brides or ties, all help to make the lace more elaborate and more beautiful and consequently more desirable in the eyes of the "grande dames" and the cavaliers of Venice as an item of adornment.

Other Italian needlepoint laces in the collection are two examples of Burano Point, made on the island of Burano near Venice, one an early piece of simple design and the other an elaborate floral Louis XVI design. Like the Venetian point laces the design is outlined with cordonnet but it is worked in flatly and instead of the brides connecting the parts of the design, we find a riseau or network ground of uneven but fine square meshes made with the needle.

Illustrating Italian bobbin or pil-



BURANO POINT LACE, LOUIS XVth DESIGN. ACQUIRED FOR THE  
PERMANENT COLLECTION OF LACES.

low-made laces, the origin of which took place in Flanders, the collection contains a piece of XVIIIth century Milanese Point and a piece of XVIIIth century Point Genoese, which is the gift of Mrs. Wilfred C. Leland. The former shows a conventional urn and flower design connected by bars, the latter a floral design on a large mesh of ground of more or less uneven character.

The making of the first needle-point laces in France was strongly influenced by the work of Venetian lace makers, many of whom went to France, and a piece of Point de France of the XVIIth century shows the use of buttonholed Cordonnet and brides, although the general character of the design is more delicate than in Venetian laces. The more strictly French style, which soon developed however, tended to emphasize delicacy and fineness and the Point d'Alen-

con, a fine hexagonal meshed lace rivalling the best of Venetian laces, is represented in the collection by a piece of the period of Louis XV, the design of which shows the elaborateness which characterized the work of the rococo period.

Of the French bobbin laces a piece of Valenciennes of the period of Louis XVI shows the fine work done on the pillow, not only in the diamond-shaped mesh ground but in the delicate floral design which is worked flatly and not picked out with a cordonnet. Because of the great number of bobbins used, the innumerable twistings of the bobbins required to form the mesh, and the fact that a damp atmosphere was necessary to keep the thread in working condition, Valenciennes lace represents one of the most difficult laces to produce and therefore one of the most costly.

One of the finest and most transparent of pillow laces is Mechlin,



"BOATS, GLOUCESTER," BY HAYLEY LEVER. A WATER COLOR  
PRESENTED BY THE ARTIST.

"The Queen of Lace," an XVIIIth century piece in the collection showing the distinguishing features, the

flat silky thread which outlines the pattern and the hexagonal mesh of the ground.  
—C. C.

## SPECIAL EXHIBITIONS

### LOAN EXHIBITION OF OLD LACES AND EMBROIDERIES

An exhibition of old laces and embroideries will be held at the Museum, beginning with an opening Tuesday evening, February 3rd, and continuing through February 29th, under the joint auspices of the Detroit Institute of Art and the Society of Arts and Crafts.

The aim and purpose of this exhibition is to stimulate an interest

in fine old laces and embroideries by bringing together from Detroit homes and elsewhere a large and varied collection which will comprehensively show the historical development, the significance of design and the beauty of workmanship attained in old laces and embroideries, which entitle them to rank as fine art.

Mrs. Charles W. Townsend (Sara Gore Flint), adviser to the Textile





"THE WHARF, GLOUCESTER," BY HAYLEY LEVER. A WATER COLOR PAINTING PURCHASED FROM THE INCOME OF THE ELLIOTT T. SLOCUM FUND.

Collection of the Boston Museum of Fine Art, will come to Detroit to select the exhibit and to give two lectures on the subject as follows:

Wednesday afternoon, February 4th, at 3 p. m. at the Society of and Crafts—"Needlepoint and Bobbin Laces, their Origin and Development from the XVIth through the XVIIIth Centuries." (Illustrated).

Friday evening, February 6th, at 8:15 p.m. at the Detroit Institute of Arts—"Embroidery as a Fine Art, with Special Reference to Italian Embroidery of the XVIth and XVIIth Centuries." (Illustrated).

Those owning fine old laces are invited to co-operate in the success of this exhibition by tendering for ex-

hibition such laces or embroideries as they may have in their possession.

A committee has been chosen to represent the two organizations in this exhibition as follows: Mrs. George G. Booth, Mrs. Horace J. Caulkins, Mrs. D. M. Ferry, Jr., Mrs. William R. Kales, Mrs. Wilfred C. Leland, Mrs. G. D. Pope, Mrs. J. W. Thompson, Mrs. Arthur McGraw, Miss Mary Turner, Miss Julia Mason, Miss Agnes Burton, Mrs. A. H. Buhl, Mrs. Ralph H. Booth, Mrs. Sidney J. Corbett, Mrs. Albert Kahn, Mrs. C. A. Kent, Miss Helen Plumb, Mr. Henry Stevens, Miss Alexandrine McEwen and Clyde H. Burroughs.

## PAINTINGS BY STEPHEN HAWEIS

The paintings by Stephen Haweis, most of them water colors done in the islands of the South Seas, have formed an unusually attractive exhibit. The foreword by the artist in the catalog has been of much assistance to the average public in comprehending the aim of the painter, whose works might otherwise have appeared strange and modernistic. The beauty in the Haweis water colors is attributable to their splendid decorative quality accompanied by their superb mastery in handling the medium of water color. Studied as creative compositions of form and color, and apart from representation of nature, they are easy of comprehension and one may re-act to them with real aesthetic pleasure.

## SOCIETY OF AMERICAN PAINTERS, SCULPTORS, GRAVERS

The exhibition by the Society of American Painters, Sculptors, and Gravers, containing about one hundred and fifty works by forty-eight artists, will be on view through February 10th. This exhibition is brought together by contemporary American artists, who hold each other in mutual esteem, and who are interested in the real development and broad encouragement of American art. The society is so intimate in its organization that it has been able to obviate the hard and fast rules of the jury system, and each exhibitor has

been treated with equality, given a certain amount of space, and allowed to send work in any medium consistent with the space allotted to him. The exhibition is of particular interest in that it shows the accomplishment of some of the artists in more than one medium and gives the visitor an opportunity to better study their attainments.

## WAR SCULPTURES OF MRS. HARRY PAYNE WHITNEY

The war sculptures of Mrs. Harry Payne Whitney were placed on exhibition on January 15th, and unfortunately will have to be forwarded to the next point of exhibition all too soon. As pointed out in the excellent summary of her work by Guy Pene DuBois, "These Impressions of War are not presented as complete statements, each smoothed and rounded, each rhetorically correct. Mrs. Whitney caught them out of a war-ridden air. They are neither the statements of a war correspondent nor of a soldier. They have nothing of that naive conscientiousness which asks that the craftsman push his work beyond the point of his vision." They are sketches, the inspiration for which was obtained by Mrs. Whitney during her service in the hospitals during the winter and spring of 1914-15. She has caught something of the strength of purpose and the virility of manhood which formed the elemental forces in the world war struggle.

## WORKS BY ALBERT WENZELL

During the month of February a group of paintings, in oil, pastel, and black and white, by the late Albert Wenzell, a former Detroit artist, will be shown. This will be seen by the Detroiters who remember Mr. Wenzell, as a memorial exhibition of his works—a summary of his ac-

complishment. He achieved a great success in the field of illustration, and hardly less as a mural painter, and it is to be hoped that some of the works in this exhibit will find a permanent place in the homes of Detroit, where the name of Mr. Wenzell is heralded with native pride.

## SCHEDULE OF LECTURES AND OTHER EVENTS

- Jan. 2.* Children's Play. Boys and Girls Section of the Detroit News.
- Jan. 4—3:00 p. m.* Musical Program by the Flonzaley Quartette, through the courtesy of the Chamber Music Society.
- Jan. 10—10:00 a. m.* Community Singing for Children, under the direction of Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Jan. 10—3:00 p. m.* Lecture on Music, for Teachers, by Thomas Whitney Surette.
- Jan. 11—3:00 p. m.* Lecture: "Music and its Relation to Life," by Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Jan. 18—3:00 p. m.* Lecture: "French Art of the Early XIXth Century," by Professor Herbert Richard Cross.
- Jan. 25—3:00 p. m.* Lecture: "French Art of the Later XIXth Century," by Professor Herbert Richard Cross.
- Jan. 30—1:00 p. m.* Lecture on Greek Antiquities by Dudley Crafts Watson.
- Jan. 30—8:00 p. m.* Gallery Talk by Dudley Crafts Watson.
- Feb. 1—3:00 p. m.* Lecture: "How Art Helped Win the War," by Dudley Crafts Watson.
- Feb. 2—* Gallery Talks by Dudley Crafts Watson.
- Feb. 3—* Gallery Talks by Dudley Crafts Watson.
- Feb. 3.* Opening of Lace Exhibition.
- Feb. 4—3:00 p. m.* Lecture: "The Romance of Old Laces," by Mrs. Charles W. Townsend (Sara Gore Flint), at the Society of Arts and Crafts.
- Feb. 4—* Gallery Talks by Dudley Crafts Watson.

- Feb. 5—12:30 m. Lecture: "The Relation of the Public to the Artist" for the Twentieth Century Club.
- Feb. 5—3:30 p. m. Gallery Talks by Dudley Crafts Watson.
- Feb. 6—8:15 p. m. Lecture: "Embroidery as a Fine Art, with Special Reference to Italian Embroidery of the XVI and XVII Centuries," by Mrs. Charles W. Townsend (Sarah Gore Flint).
- Feb. 7—10:00 a. m. Community Singing for Children under the direction of Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Feb. 7—3:00 p. m. Lecture on Music, for Teachers, by Thomas Whitney Surette.
- Feb. 8—3:00 p. m. Lecture: "Music and Its Relation to Life," by Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Feb. 13— Program for Armenians, under the auspices of the Recreation Commission.
- Feb. 15—3:00 p. m. Lecture: "Contemporary French Art" by Professor Herbert Richard Cross.
- Feb. 22—3:00 p. m. Lecture: "The Renaissance in Spain" by Professor Herbert Richard Cross.
- Feb. 29—3:00 p. m. Lecture: "The Renaissance in Flanders" by Professor Herbert Richard Cross.

### SCHEDULE OF EXHIBITIONS

- January 1—February 15 Paintings by Stephen Haweis.
- January 15—March 1 Exhibition by American Painters, Sculptors, and Gravers.
- January 15—February 1 War Sculptures by Mrs. Harry Paine Whitney.
- February 1—February 30 Works by Albert Wenzell.
- March Group Exhibition of Water Colors by American Artists.
- April 1—April 14 Paintings by Mabel Key.
- April 5—May 30 Annual Exhibition of Paintings by American Artists.